

21032025 - NAVA

EMMA: Hello to everyone who has joined so far. We'll just give it another minute or so for people to trickle in and then we'll get started. Okay. I might just get us started. Hello again, thank you to everyone who has joined us. Welcome to our Area Coded series. Today's session is the second of four online webinars that we have organised in collaboration with UTP. Spotighting four amazing western Sydney artists whose experiences span different career stages and together they'll highlight the unique and ever evolving ways an artist's professional life might progress and how this is sustained. Today we'll hear from a very seasoned emerging artist about their season so far. Their tips and tricks as well as where to start in regards to putting your work out there and building connections with artists, arts organisations and the broader arts community. Before we dive in, NAVA acknowledges and pays respects to the rightful custodians of the First Nations lands on which this online event will be streamed and received. I also acknowledge any First Nations people currently joining us today. We recognise all custodians of country throughout all lands, waters and territories and pay respects to first nations communities, ancestors and elders. Sovereignty was never ceded. Please also feel free to drop in the chat which country you are joining us from today. Next slide. My name is Emma. I'm joining you from Dharug country today. I am NAVA's professional development cooperater. We also have Jane from Utp and Jill on here, both of whom you'll hear from very soon. Just some quick housekeeping reminders. This session will be live interpreted by our lovely interpreters Erin and Therese. If you are requiring the support today, you can pin them to your screen just by clicking on

the three dots in the right corner of the video. We are also live captions today with our captioner Dean. And please also keep in mind that Dees session is being recorded. If at any point you have a question that you want to ask, if I could just please ask that you drop it in the Q & A box rather than the chat so that we have them all compiled in one place. We'll have some time for Q & A at the end. We'll be answering those questions then as well as some questions that came through when people registered. Next slide please. Just a quick intro to NAVA for those who have not heard of us before, who are we, what do we do? NAVA's stands for the national association for the visual arts and the national peak body for visual arts, craft and design in Australia. Since 1983 we have been an influential advocate for the arts. We're also a membership organisation, bringing together the many voices that make up the contemporary arts sector to improve the fundamental conditions of work and practice. Our membership base consists of artists, arts workers and organisations right across the country. Next slide. This recognise art as work graphic sums up the heartbeat of NAVA's work. It's affirmed all across the advocacy work we do. Our education resources and our code of practice or the code for short. Before I go on too much further about the code I will just hand it over to Jane to introduce herself and the legendary work that Utp does.

JANE: Thank you so much Emma. Hello everyone. I'm a creative producer with Utp. We're a small arts organisation based on Dharug country in Bankstown where I'm joining us from today. In short, we're pretty much a commissioning and producing organisation. There is three areas that we focus on. The first being open access program, that is like Utp rising that we do, we do development project s which will be coming

up, we do presentation of work based on Dharug country first for western Sydney and so that would be like early this year we had the... Showing in RS1 in the arts centre. We prefer to make long-term investments in artists and communities that really big focus on development and first presentation in western Sydney for western Sydney. Each year, we're led by a provocation, maybe what's up here is a bit of a giveaway for it. This year, our provocation is who is ready for another world which considers this moment of collective grief, models of collective liberation and resistance to colonialism. It comes from Hadi, a Palestinian, a poet and a cultural organiser. On X they wrote 'These are clarifying times if we're willing to pay attention. If our hearts break them, then break outwards into action. Let us practice being brave together. We can notice if we pay attention who wants representation in empire and who is ready for another world.' I will let that speak for itself. Some of the projects coming up this year and our Instagram can look at that. Thank you so much.

EMMA: Exciting Jane and a very beautiful provocation to carry in this time. As I mentioned in our first Area Coded session, we're going to be mentioning the code of practice quite a bit in these sessions. As a professional artist and our arts worker it's a really critical tool to have in your tool kit. Next slide. First of all, what is the code? It's an industry standard living document that help s artists and arts workers work together more equitably. You can use the code to help you understand what your rights and responsibilities are, to make equitable agreements with people when making art together, and find out how much someone should be paid for making art for allowing use of their `ort` or for working on projects. The code has

been around since 2002 and was revised in 2022 with the help of the whole hearts sector who contributed their expertise, consultation efforts and feedback. The code also reflects current concerns in the arts sector things like social justice, access, equity and inclusion particularly for First Nations artists, it may be reference to guide payment negotiation, collaborative working research or internal protocols within an organisation so ensuring that issues of access and inclusion are being actively worked on in all aspects of the organisation. If you are not aware of the code already as an emerging artist I would highly advise you book mark it somewhere, even if it's just to cross reference how much an artist fee should be or to check what should be covered in an exhibition. It's very useful to have on hand. Throughout today's presentation we'll hear some examples of how the code has enabled artists like Gill to self-advocate and make informed decisions on projects. It's free to access via the link, . Save this link somewhere, check it out. That is it from me. I'm going to throw it over to the amazing Gill to take it from here.

GILLIAN: Thank you so much Emma. Thank you for joining me this afternoon on a Friday. I firstly want to acknowledge that I am appearing today from Dharug country, very lucky to be in the Utp offices here with Emma and Jane this afternoon which feels like a second home. So it's really amazing to be here this afternoon. Thank you again for spending your Friday afternoon joining into this session and also a very big thank you to Erin, Therese and Dean for their help throughout this session. The way that I structured the presentation today I tried to take into account as many of those questions that were sent in early and I know there is a couple of questions that we'll answer at the end and you might have some

questions throughout the presentation but I have tried to do my best to answer as much as I can. I still feel like I'm an art baby learning a lot, still so much to learn and I think that is always a good position to take, to be open to learning. But I'm really excited to be share the community, organisations that I have worked with, in particular in western Sydney that have really helped me build and develop my emerging art practice to be what it is today. This was one of the questions. I thought this was a good starting point. I came through both parts of this question, which is what is an emerging artist. No-one seems to agree. I love this because I think being an artist and building independent practice whether that practice is within the arts or not, there isn't always a clear pathway or framework to follow and I think no one art practice is the same as another and it's something that I think is really important to remember as I share my artistic practice to date. I hope that a take away from today is thinking about at the different kinds of opportunities available but I am one of many emerging a artists from western Sydney and I guess I have to - I hope I can provide as much information as I can, but I am one of many and I think a huge part of today is just to take away some tips and tricks but an emerging artist I think has probably many different definitions. You'll probably have seen many difficult types of definition, sometimes emerging opportunities have age restriction, some don't, you are probably trying to work out where do I fall into and I think it's good not to be - to feel like you are too restrained and that you can really make of that definition what you want and what you will. I know a lot of people who are emerging practitioners maybe take a break from their art practice and go back to being an emerging practitioner again. It's not always one linear

pathway. Having an artist practice is part of your being or definitely part of who I am as a person. To come and go from an art practice or to go through periods of ebb and flow I think are just part of the process and so I would be gentle with having to feel like the term, the definition, of what an emerging artist is, you get to prescribe where you are in your practice. Maybe I will be answering this a bit more throughout the presentation. I thought this was a good point to start at and a really good report that came out and was supported by western Sydney University particularly because the session is called Area Coded, also some context, I grew up in Gilford in western Sydney and was very much close to Gilford, Merrylands and Parramatta throughout my entire life and my work is very much grounded in those areas, so with working with so many western Sydney organisations a huge part of if challenges we face come from funding. This statistic is quite stark. I didn't even realise when this came out, I didn't realise that one in 10 Australians live in western Sydney and when you look at the funding disparity, particularly from 2023 of federal funding between - of what eastern Sydney versus western Sydney receive, it was pretty shocking especially when we produce such a high quantity and quality of art in all its forms of art from western Sydney. Emma and Jane if you have anything to add while I go through these slides please jump in. In terms of my pathways, I might quickly go back to my high school days and I guess very early context. I think I always wanted to be an artist which is obviously I didn't really understand what being an artist was when you are a kid, I just loved the creative art, loved painting and drawing, kind of doing it in all of my spare time, visual arts felt like a very obvious choice when I went to high school and then going

to uni to study fine art, it was like that is what I'm going to do even though my parents and none of my family come from an artistic background, mum is a teacher and she was really keen on me being a teacher for a long time so I was pretty adamant about art school being the right decision even though I really had no idea what that pathway looked like, I was not involved in high school in any artistic programs in western Sydney and it wasn't really till halfway through my university degree that I started to do some programs in western Sydney particularly at the arts and cultural exchange in Parramatta which was the electronic girls program and halfway through my degree I really began to realise just how many small to medium organisations, community groups, incredible artists and also peers there were, at home and that wasn't taught or really felt present in my degree so I really in the next slide like to talk about just how big the ecosystem is of the arts in all its forms in western Sydney. This is obviously as it states not an exhaustive list of all the arts organisations but is definitely a number of them. I feel very lucky that as I look around this map I have worked with most of these organisations and I think it's a testament to not just about building a career but I look at this and I'm like, "I have family and community members who are working or have worked and have been a part of all of these networks and all of these organisations." Yeah, I think this was the big turning point in my art practice towards the end of my fine arts degree where I realised I was going to be able to learn a whole lot more that felt relevant and felt more connected to who I was as a person and an artist than maybe I would learn flu my university degree. Also on this list that I think is important, who is not on this list that are important to mention is this there is

also an extensive performing arts community in western Sydney, I was part of Fairfield PYT, power house youth theatre for a while. Highly recommend them if you are into a performing arts. I have not had as much experience but obviously I have attended event and always been inspired by the workers who have worked with Sweat shop, Mondo publishing and we are studios who are a fully disability-led inclusive studio that empowers artists with disability based in western Sydney. I highly recommend to strengthen this page, look up what these art organisations are doing, because this is how I built my community and really built my practice was being able to engage and work with a lot of these organisations. I thought I'd start here, this was one of the first body of works that I made towards the end of my degree. I went on a residency to China and this was also the first time I feel like I had new world view of what art could be outside of the western world in particular and was quite formative as well in terms of just pushing my art practice, making this kind of guerilla style work where these large banners which were around the campus that I was on were also next to these graffiti and tags on the top of rooftops. This work in particular is like a formal tag, one says gill is here, one says crack is whack and one says your mum looks good today. It's very early work, kind of cheeky. I really like it and I fell it was a really important stepping stone both as a young person travelling overseas by myself for the first time but also as an artist and getting to experience art making and also being in a studio environment with other young artists who I would never otherwise have the chance to be in conversation with. When I finished art school, I began to apply for some different opportunities. One was an open call with the power house art centre, this was an



exhibition that focused entirely on sneakers and sneaker culture in western Sydney. This was another turning point in my practice. Now I guess also reflecting on the very stunning opponents and themes that I feel are very important in my work now, at the point that I'm at but looking at place, also working with friends, is something that I still do in my practice today and I guess this was like an interesting starting point walking around Parramatta specifically in these video works. After I finished art school I also went on another residency for three months to Japan and so this was the first time I had ever applied for a grant. In terms of residencies, we can definitely get into it further in this discussion but I think maybe I was naive but what worked was I literally went on the website and the website artists, I will have to provide it after the session but went on there, picked a country, was like what residency programs have an open call, emailed them and just went and literally just Google mapped my way there, I was there for a month before travelling to do a couple of other residencies while I was there for the three months in total but this was again, like I was just finding my way through doing it at this point. I was there and I think one of the best things about being residencies whether they are overseas or in your local community is having the opportunity to engage with other artists that you might not have the opportunity to engage with otherwise. The picture you can see here is an art and breakfast talk where members of the local community came and we had breakfast together and I did an artist talk. That was amazing, general just like - you just - I just put myself out there and I learnt a lot from the experience and that is my take away from doing a lot of these really early exploratory opportunities, just being open to doing

them. When I came back from Japan, I had applied for Parramatta artists' studios in 2020 and I had my mind blown when I found out that I was accepted as part of the studio program. Parramatta artists' studios has been running for multiple decades. I should have done my research and looked at the starting date but I remember visiting there as a kid with my mum when I was in primary school because it was one of the only places to her knowledge that was close to an artist studio in the area. To be there 15 years later was just mind-blowing. It's such a supportive program. I couldn't recommend more for anyone in their emerging practice to be applying for Parramatta artists' studios. I know they are trying to find a new location but any opportunity that there is whether - even if that is attending a program at the studios I highly recommend going and talking to some of the artists and there is also other studio programs that are in Sydney, I think there is a few in northern Sydney or one in Bondi as well along with the art space residency studio programs which have their own call, I think it's open right now as well but this period of time again was really formative because I was learning about what having a studio space meant and that wasn't just a space to make. It really was a space that every day I was able to be amongst other artists who became peers and best friends but being able to knock on the door and be like, "Hey, what do you think about this idea? Or can I talk to you about something." They were incidental sessions but they became really invaluable peer mentorship sessions which I really don't - I can't undervalue. When you are making, even if it is with someone and can I get your thoughts on something, it's really important to have those conversations and periods of reflection to talk about your work and get new perspectives brought in as well.

During my time there, this was the first time solo exhibition that I had. I applied for one with first draft. I applied three times and four time's a charm. This was in 2020. This was a piece of work at the time I was printing photographic images on to silk organza and suspending them in the space so you could see both the image individually but when you saw I either end it became to create this collective tableaux. This was me defining my way of working which was with friends and finding a way to be both artist, friend and director all at one time which can be a bit tricky when you are trying to tell your friends what to do but it also meant that I was starting to develop a methodology or a way of working which again I probably didn't realise at the time but now as I am expanding my practice and beginning to work maybe in a more large scale way there are really key parts of my early practice that are my tool kit, my skill set, and that are really my gem stones. I really enjoy the way that looking at collective memory can help direct a work when I'm working with friends or family as key collaborators and what I mean by that is I might have a scene and I could do a story board but I think what's more effective is I explain to them how I imagine the scene happening and maybe there is a memory that we have all shared that I get us all to remember and I get them to either remember a feeling or an action or something they would have said and I cue them and that was the way I ended up getting actions set up and I would take the shot. That kind of relationship with my collaborators particularly now that I'm making work where I'm thinking about reauthoring stories or this idea of critical collaboration and I guess communities reauthoring their own narratives, that became a key way to make my work and that is why this work felt like a really key moment in my practice. This

was another work that I made when I was at Parramatta artists' studios. I used a 360 degree camera to walk around Parramatta in the very early stages of mass development. Everyone's like, "Parramatta's changed so much." This was a really key part of the work, being able to walk through Greenway, places that I knew weren't going to exist within six months so I guess in this work I was thinking about the archive, the local archive, again what it means to be an artist closely connected to place or how do we depict place in the work we're making? This is another example of making with good friends, constructing those tableaus. This was a work created during lockdown but maybe the point of this is thinking about working with restricted restrictions and I think another part of my art practice which I'm hoping is - it will never happen again in terms of a lockdown of that size but I think being an artist a great thing to be is responsive to embrace unpredictability because that is the nature of how we work. It's not always going to be a very clear path. I don't work in a way where I know what I'm going to achieve and I make it happen. You have to go through processes and experiments and failures to finally achieve what you are wanting. This was another key example of that where I was like, "Okay, how are we going to make this work during lockdown?" Just as the four, five-person to a place rule came in, again applied that methodology of recreating experiences and recreating memories came together with the friends. Then that finally came together for this exhibition that again was at the power house so this is like another iteration of the photographs on silk work. I'm going to stop here and talk a bit about types of artist fee, this was the point where I started to make a small income from the work that I was making. NAVA had the reform in 2020 so that was

in alignment with this period of time formed and again when I was started to make a small amount of money and when I was beginning to form my artist practice as what I felt like this was a solid career that is beginning to take place; it's not just doing a number of shows or experiments in public or at one point paying for my shows and paying to exhibit all the time. The table's turned. Now I really felt like a resource or a mentor in a way that as an emerging artist in particular I didn't have a lot of family who knew at all about what being an artist was or what I should be looking out for, how to whack myself as an emerging artist particularly when it came to being paid. That is where the code of practice is really important, particularly the artist fee session and something that I didn't realise was just how broad artists fees are. You have your artists fees it could be that there is a research and development period if you are speaking and presenting as part of an exhibition period, you should be getting a speaking fee as well. There is many different ways that artists develop an income and it's good to be talking about because obviously sometimes talking about money is uncomfortable but when it comes to fair pay it's really important that you know where you deserve to be paid. This slide also helps to break down sometimes the development period. If you are at a stage where you are beginning to develop a body of work over a larger period of time, sometimes there is multiple stages and multiple parts of an artist's fee and this page is really great at breaking it down. Either a concept fee or a research and development period fee that helps with the establishing of ideas, it's really your research period, again as an artist I'm not the type of person who just walks into the studio and makes a work and it's finished in a day, a week or a month. It really takes a lot of thinking

time and the research and development and concept fee solidifies that period. Then you have your artists fee. We can get into the money side later particularly with superannuation but obviously it's covering the other costs. Sometime there is a materials fee as well which covers the practical elements if you are creating a particular type of work like the production fee and also the licence fee which is important in thinking about the longevity of your work, if it's getting shown or in particular if an image of your work is being shown, that is where I would take a look at NAVA, at the code of practice and really familiarise yourself because it's such a good resource and it's also good when you are working with anyone for me I have used it as my non-existent artist, put it that way. I can say have you looked at the NAVA fees? They provide minimum standards. It's not just many as an artist saying you should pay me, it's NAVA. That is an important thing to have your tool kit. If you have not done that before, this is what they like, "This is one sliver of it. If we're looking at an emerging career, you can see the breakdown and it also goes into the type of work you are doing, be it a group, or solo show, this is a really helpful breakdown. Maybe Emma, this is maybe a good question for you but when I'm trying to work out what size an organisation is that I'm working with, a lot of time - this is probably just from experience - I kind of use my common sense where it's like, "Okay, if I'm working with an AR initiative that is community based, community run, they are definitely going to be a micro org. If I'm working with a large state institution, they are probably going to be a large organisation, is there a way that is best to advise our listeners to determine what size organisation they are working with?"

EMMA: That is a very good question. We have a guide in the same payment standards chapter around organisation sizes so we have certain factors like how many full-time employees they have, their annual operating budget, how much project program funding they get and we have a table where you can tick off does this apply to my organisation and you tally it up at the end and then depending on how many boxes you tick it will determine whether you are micro, small, medium or large and we did touch on this in the last session as well but if you are an artist trying to figure it out you are not privy to that into and that is where you use common sense or like looking at the their website and being like they say they are artist run, they are run by volunteers, that is micro. If it's a state institution large and then everything else small to medium is where the organisations fit but there is a guide on the code and I can place the link in the chat if it hasn't already been pasted.

GILLIAN: You could also email NAVA if you had an example to provide for a scenario?

EMMA: Yes. For sure.

GILLIAN: I'm looking these questions because I think it's important to reiterate that that is what NAVA is for, they are here to help you with these situations. Again back to that point of negotiating payment rates, a huge part of this is knowing your worth. I really want to reiterate the point that when you are building an artist practice and you are new to the sector and the sector feels like such a professional term but new to making, these - all of these are applicable to you. You don't have to reach a spokesperson point to suddenly be able to able to apply these to your work or making. This is something that as soon as you begin to develop a practice and you

are working in a professional sense, whether that is with an artist-run initiative or any form of a gallery, whether that is more formal institution or something that is locally run, back yourself in terms of knowing the amount of work you put in. Again, taking time to read through NAVA so you can see where they can support you is really important. That last point of knowing when to say no, I have struggled with this a lot especially as an emerging artist where every opportunity is valuable but whether you are saying no because of capacity or because of your ethics or saying no because you realise halfway through it's not a safe environment, they are all really valuable things to consider and no is just as valuable as yes in some circumstances. Jumping through a few more art works, I'm briefing them within the talk to show you where I am at now. This was a group show at Granville arts centre. This was referencing my grandparents back yard which is one suburb away from Granville. To this I wanted to recreate the backyard that was in the photos of found of my family in western Sydney in the 60s. We had a live patch of grass in the gallery which was very tricky but I think the dying grass at the end of the exhibition felt not too dissimilar from the very dry dying grass of a western summer. This really pushed by skill, pushed what I was working with in terms of materials, you can see I have gone from presenting on fabric to a completely different installation. Then I went back and this is an exhibition that again came through an open call. Open calls you'll find being through newsletters of museums, I sometimes find them on Instagram pages but usually they get you to pull together an artist bio, a proposal, so maybe I will get into this later in terms of what you should have in your tool kit when applying for opportunities but this is an idea that I dreamed



up and I proposed to the gallery something specific to both western Sydney and to Albury which is where Murray art museum is located, but this was an exhibition where I worked with both communities and community members in both cities, both suburbs. Speaking about open calls and getting started and people might be feeling like how do you get to exhibit or how do you get to be in these kind of program, when I started a huge part of this was just applying, with without a fear of rejection or a no. That can be really intimidating and scary. Often application forms can be quite scary. Again, that is where I would offer NAVA as a support to help you break down an application. The take away from me saying apply to everything is it took me quite a while, probably five years minimum to really work out my path or the kind of work that I wanted to be making and the types of organisations that I wanted to be working with. It definitely wasn't knowing from the get-go kind of thing. I'm sure with any industry or any career you don't know what you are doing straight away. I really want you to embrace again the ambiguity and being open to trying new things at the very start of a practice. Particularly with applying my kind of ethos is just applying and just getting the application in is already a positive and is already of benefit to your practice. That is because, one, you are developing our own skills, you are usually developing an exhibition idea or an art work idea or you are pulling together your artists CV or you are finalising your artist statement. To me that is all really beneficial to your practice and you are never going to be losing from ideation. It's also beneficial because you never know who is looking at the indications. I'm fortunate now to have been an assessor for some applications through my role on the board at first draft artist run initiative. A huge

part of not knowing who is looking at your applications is that even though you might not get the opportunity you are applying for you might be really applicable for another opportunity that if there is a producer or a curator who is part of that panel and is reviewing all of these applications they might see an idea that does not fit for what you are applying for now but maybe it's relevant to the exhibition idea they are developing and that has happened in a few instances where I applied to a tonne of things and then someone is like, "I saw your application for this a while ago. Where is that idea at. It would be great to start a conversation because what I'm doing right now, what I'm developing, feels like there is some synergy and some relevance." I always think just applying and throw yourself in the pool is like giving you already a tonne of experience and is never going to not be beneficial in one way or another. The other thing that really helped at the early statement of my emerging career was spending time in my community. A big part of that is dedication to go to exhibition openings or public programs. It does not mean that you have to be out every single night or weekend seeing shows but I think just showing up and being able to introduce myself and to meet friends, to meet people who are now really close collaborators was really key to then developing work later on. It also again sparked a lot of these interesting opportunities where I then wanted to make a work later on and I was like, "I remember that animator that I met. I will invite them to be part of my work we can start thinking about an idea." It's important to think about how you are contributing to an ecosystem or how you are part of a community as opposed it to just being you versus the world or moving away from the individual way of thinking is important and is a more realistic way of working,

particularly in western Sydney where so many of our art organisations, they feel like family. A huge part of that comes from just spending time hanging out, talking, showing up and supporting. That is a huge part of the way I have worked in particular. Finally, it requires commitment and hard work and I understand that commitment and hard work looks very different for everyone but that is been my ethos of if I have to work hard, to - I have to work hard to do anything, whether that is working in retail or being an artist or working in finance, no matter what you do requires hard work, it requires you to get out of bed, requires you to still make time for family and so I think I was like if I'm going to work hard I'm going to work hard at something I'm passionate about but also being aware that I was not going to be successful overnight and that everything takes time and that it requires persistence. I don't know, if this is more of the Ted Talk moment but they are key values that have been part of my emerging practice. A public program that is very different from anything else that was part of my early practice is a project called chain mail the label. This is a street where label that I created with a best friend and I want to mention this because we learnt a lot of skills through this projects that I think are applicable to my art practice and to the other kinds of work I do which I will mention a bit later. This was a street, a project, where we would release a limited edition number of items and we had a launch where the items would be for sale and a big part of the launch was being able to engage and have western Sydney musicians play music. We also worked with western Sydney designers for our labels western Sydney photographers to capture the event. The last one that happened in 2002, the event was held in a car park in Gilford. Sometimes I look

back and this is like a guerilla art activity and at the time you are working with the resources you have. We weren't setting out to develop a brand to make money, we were developing a project where it was made for and by the western Sydney community. We usually just sold enough to cover our expenses so it was like a self-funded project. They were really memorable events and people did rock up especially to this last one was terrifying because we sent out the location on the day, a car parks, and sold the clothes from the boot of our car and put out a rug on to one of the spots, hooked up the songs for the musicians to the car amp or the Bluetooth and cranking and that was our speak. Jenny from western Sydney performed. Jenny has such an incredible career that continues to develop and it's amazing to feel again like we're working with our peers and we're all consistently chipping away at our practices. This is the second half of that Albury show. This were some archival images. The point of both the chain mail project and the Albury project is to get to this part of what NAVA can assist with which is community engagement and fees. This is not going to be listed as explicitly as the other artists fees for many different reasons. It more provides a guideline if you are working with community members and are creating work that sits within a social practice what fees are appropriate? Even for me, that has varied where I obviously want to always be able to pay people that I'm working with but sometimes they might be why are you paying me? Maybe you can return a favour. Again it changes project to project but are different ways that I found community engagement and community engagement fees to change in the type of work. Obviously the level of participation is also different along with their input and a huge part of community engagement comes down to listening,

developing a relationship, you are obviously spending time with the people you want to work with. It's through those processes that you'll be able to determine what is right for each project. Green, I'm not the one speaker on behalf of community engagement. This is just my experience of how I have worked with family and friends. It's always good to refer to this NAVA page to guide you in the right direction. You can always ask the western Sydney community organisation s if you are in contact with them or other artists who might have social practice, it's always beneficial to reach out and ask question s. The worst you'll get is 'Sorry I can't assist.'" I will quickly jump through these. A few other artistic projects that really benefited and changed and impacted my practice. I'm not just mentioning Utp because this is supported by Utp. It's because these are hands down some of the most amazing projects I have been a part of. 15 cigarettes in particular which was about 15 cigarettes being the same impact as loneliness. This was coming out of COVID. This was a really amazing opportunity to be able to work intergenerationally in a really slow way as well over a year or so. A lot of this project felt again like listening and understanding and it wasn't something where the outcome was determined before the project was developed. It really introduced a different way of working for me and brought me closer to community, the Arab and the Lebanese community that I'm part of and a huge shout-out to the producer on this project who delivers the work that I have been a part of with so much care. They are the things I get to learn from and incorporate into the work I want to make. Counter flows, also partly led by Eddie, this was an opportunity to go to the biennale with a cohort of artists from Sydney and Melbourne who had connections to the south-west Asian, North Africa region and this

again was a really ground breaking opportunity that I think forged a path for me ahead in the last few years of my practice in particular, I note all these opportunities and these art works as key moments because I think again not that I have been developing my practice blindly but it's definitely about understanding or understanding my practice or what I want from it step by step as opposed to being I want to be here in five years. I'm not going to be a part of anything if that is not going to benefit my five year plan. It's about being able to step by step work out what's working and what isn't, how does it make me feel, reflecting on my practice and making decisions and embracing that ambiguity and that uncomfortable ness with which comes with an independent practice. This was a project - I will quickly speak to both collaboration and insurance. In was a work that I made with at western Sydney emerging artist along with Emma Pham who is in this call and who I treasure you very much razz a peer and another emerging artist. This was a public art work. My first ever time working with public art which was a whole learning experience but a part of this project needed public liability insurance when it came to installing this work on the footpath in Auburn. That is where my NAVA insurance came into play. We also worked with high school students so we needed working with children check so that is another key factor of thinking about the administrative side of being an artist. I will jump to the insurance part of the payment. Not too much detail about the specific layers of insurance and what they meant and how they were used but knowing I had my NAVA insurance meant I could send all the documents to Auburn council and to the Cumberland City Council, everyone who needed them and I was covered when making this art work. Not sure if in there is anything to add to NAVA

insurance but I will hand it over to you.

EMMA: I can quickly plug NAVA's premium plus membership and just tell you a bit about how it's tailored more to artists and arts workers. As part of the membership which is the pink box you see, we offer a heavily discounted insurance package. Insurance is an essential part of sustaining professional practice because it provides protection for artists and arts workers against a range of risks that can come up when you are making art. For example, artists are often required to have their own insurance to participate in things like exhibiting, creating works in public space, workshops and many more. If you are an arts worker, you'll find that public and professional indemnity is often compulsory when working as an independent contractor. Having insurance that is easily accessible and affordable for artists is something that we always strive for. I just put that out there.

GILLIAN: I definitely wasn't paying for a NAVA membership because I couldn't afford it in the very start of my emerging practice. I get there were enough free resources that you have supplied in the early stages of career. I have developed a career where it felt important to be able to have the membership and the benefits and tool kit that came with it. It doesn't need to always be an urgent thing but I think, one, knowing that you have NAVA's free resources is really important. When you go further or closer to mid-career considering maybe a NAVA membership and those benefits as well. This was a work that is pretty much my most recent work to date, leave your shoes at the door. This was released and screened as part of the create New South Wales emerging artists fellowship that everything is a part of and I was a recipient of last year. This was

an exciting work because it felt like a tougher point of my practice and all the systems the pedagogy, the ways of work I had had put into place. It also featured friends, family and a lot of places that had featured in my work before which, maybe that speaks to not being afraid of revisiting spaces or revisiting ideas, just because you might have captured them a few years ago so this was the work installed at art space. This was the first time I was able to work with an install team. Before that I was doing everything myself. In very early days I remember lugging huge CRT TVs up and down flights of stairs in the city and was very hands on with the early parts of my practice. That was a really big milestone, even when it came to pointing the walls. We have someone to do that. This is crazy. It was one of those reflection points that felt really exciting to feel like this was another stage of my artist practice and also widened my thinking about what was possible with my work. That does not mean that you have to wait to do this but I think it's exciting to think about where you think you might want to take your practice and it's important to sketch out those ideas, do the diagrams because you never know in a few years where you might have the support to create the works you have always dreamed of. A part of this fellow shop was also a professional development program. This opportunity is something is incredible, running since 19 97 and has all the recipients that you look at that have come before me, I look at. They are like leading Australian artists so I think it's really valuable. If you are in your emerging practice, you can give this a go at applying. I don't think enough people apply. It took me four goes again to even be short listed for the opportunity which again speaks to you have to keep applying. I know it's painful sometimes but I think the persistence



is absolutely worth it. A big part is being able to pull together a program that is going to benefit and develop your career at the stage you are at. This can be tricky because it is a grant application. This is where peers and mentors really came into play for me because I was speaking to and about what a professional development opportunity could look like with many different courses for a long period of time. In particular those first couple of rounds before I had a solid idea of what I wanted to do. I will talk through the public programs so you can understand what I'm doing with the fellow shop. You can find more information about the fellowship online. For my program I wanted to go to this year's event in UAE. It was about personally and for my practice and to think about global south and the non-western art world. That was a continuation of the Utp counterflows experiences and understanding I had. Two mentorships, and thirdly I am developing a project with Campbelltown arts centre, the Arab Image Foundation in Beirut and four other artists in western Sydney to look at image making in a research based collective program. That is what I am working on at the moment as part of this fellowship program. A few final quick points or other programs I will mention which again very different from some of the other work I have done. This was a commission by arts and cultural exchange. It was the first community program. They turned 40 last year. It was this scarf. The models that I want to work with are people I met in that very early electronic music program which was Jenny and also Gemma Alana. Again, that is something in my artist tool kit of being I want to continue to uplift and work with community members from western Sydney who have been part of my practice and hopefully will continue to be until we're mid-career and established artists and musicians as well.

Finally, Banks down wrapped up at the start of this year. I worked with food and community members based at the Auburn community centre looking at food and intangible histories of recipes as a medium. You can see the canvas-like set-up on the left and the footage on the right. That was really another committing project that I got to work with community members and I was also supported by the council and the community centre to help develop this project. I have an activity you don't have to do now but it is some homework. This is a little activity that I have found and I was told about a few years ago that I think is really helpful. Not many people often realise that artists have their full CV on their website, not all artists have websites but those who do tend to have their CV on there. I really encourage you to find some artists you admire, go to their website, look at their CV and see where they started their practice. This is something I have done to get an understanding of where people are first exhibiting when they finished art school or if they don't go to art school where were they exhibiting or what opportunities were they looking at. This will be really beneficial because you can look at artists who may be more aligned with your practice. It's such an interesting and a easily accessible way to get to know artists who are doing opportunities that are available and accessible to you. It's such an easy and practical blueprint for being able to look at artists' careers and what steps they've taken. One of the questions that someone asked was about artists websites and speaking of finding their CVs on the website. Website verse Instagram. I couldn't recommend more having something that exist s more outside of Instagram. My opinion wouldn't have been the same five or 10 years ago but I feel like with where Meta is heading, it feels like the

images that you post on Instagram you don't own, I think Instagram owns them in one or another. I really am focusing on developing my website because I want there to be an archive that I control. It's not going to change or suddenly disappear because of someone else's decision. That also isn't crowded by marketing and advertising and has all the social media moat cold and stuff surrounding it. For me the way I'm currently developing my website it's not finished. If you are suddenly searching it right now it's not finished and taking a lot of time. It's going to be a way to archive my work and hopefully use it almost as a blogging space but ensure I have things recorded in particular ideas, exhibition documentation, you can make your website whatever you want it to be, some artists use it as a today page and some use it as a blog or as a working space but it's always valuable to have it there and having like a way to contact you or an email at least as an accessible point. Very quickly, getting into the nitty-gritty. I feel like I have to say very quickly that the things I'm about to mention, I am not a tax expert but advice on my ways of working. Emma, is there anything you'd like to add from NAVA's perspective on tax?

EMMA: Not heaps. I will find that we have a chapter that lays out all the tax information but we're definitely not the experts for this. We recommend checking out the ATO for further information on this.

GILLIAN: I'm in the process of trying to work out if I need an artist tax accountant. I have a normal tax accountant right now, but I know that a lot of artists have a very specific accountant. Just having a again understanding of tax, ensuring you have an ABN if you are starting so receive income as part of an artistic practice is important. As a freelancer your income is not going to be stable year

to year, some years are good, some not so, so taxation is something important to know and your accountant will know more about that than I will and will be able to explain. It's really important to know how to build a framework for your deductions as a practitioner of any kind, not just as an artist. I would have a look at all the resources on the NAVA website, even the if it is those introductory sense and pointing you in the right direction. It's important to be able to talk more openly about finances as an artist because I did not get taught any of this at art school or at uni. A lot of this was self-research. One question that came there because someone was asking about a template. I want to be transparent about the way I work. I have given a screen shot of my record keeping template and I will share this with Emma and Jane to share with everyone afterwards, a blank template. This is my breakdown of how I record keep everything. Down the bottom there are a few different tabs. I have my artist invoices, my budget for living expenses because I work from home. Invoices and expenses which will become deductions along with my pay as you go tax payments that I pay throughout the year. I will list every single payment and every single income that comes in into this template as it comes in and that saves me at tax time. I don't have to freak out and be like, "Oh my god, I have to do my tax!" I was definitely like that in the early days and it's putting a few systems in place for lack of better words, like have my shit together. Don't know if I can swear on this? Sorry.

EMMA: I want to thank Chrissie who has put in a recommendation for an accountant in Adelaide.

GILLIAN: Amazing. Thank you so much. That is super helpful. Even I'm thank you, I will look at that afterwards. Other recommendations as

a small business which is what you are when you have your ABN, I thought this led a lot to creating time. This is answering a few questions. I have done a little breakdown - you have your admin and your art work practice, they need to shake hands with each other to make the time to keep organised is really important. It's something that has taken me a while to work, find out ways that work best for me but I have found that if I have my administrative side of my art practice along with the practical side when it comes to a portfolio or my artist statement or my CV all up to date, that is a way that creates time because you then are not reinventing the wheel each time you need to do an application in particular. A lot of applications will require similar information such as an artist statement, an artist bio, a CV and all of that I have prepared on file and updated regularly so I'm just updating it regularly. I really can't recommend organisation more. I know that that is not everyone's forte but I think sometimes it's worth, even if it's just five minutes a day, putting away that time to keep things organised, really beneficial to being able to work efficiently. The other question that came through was about services and programs I use. I can be very open about if things that I pay for many a month. I pay for my Google drive storage, less than five dollars and I pay for Adobe photo shop, the photocopy package which is 15 dollars a month and I use Canvar, and I use those three services in terms of admin, organisation practice and that is been a really easy way to keep things organised but also keep things cheap and I hope that helps because I think sometimes people use really fancy invoicing stuff and you don't always need that. You can even use a World document or Google Docs. Another thing that is important is your superannuation and that is something I'm

still trying to be better at. Just ensuring you know when you should be paid super is another important thing and that quite often you should be getting paid super as an artist. NAVA has a lot of these forms in particular like a super form that can assist if the supplier is not providing you with a super form themselves which might be for some of these small to medium organisations. Maybe I won't get too far into super but it's important to flag and ensure you have your fund set up. Some people pay their own super but often if you are working with a larger employer they should be giving you their super particularly if it's larger opportunities. Is there anything you want to add super-wise?

EMMA: NAVA always advises organisations to pay artists super on top and to budget that in your grants that you apply for. It's not legalised yet but it's what we recommend as good practice.

GILLIAN: Thank you. Work life balance is a question that has come up in the chat. It also came up in a lot of previous questions about how do you find time. With time also comes many jobs and trying to live. I have pretty much throughout my young adult life have worked many approximately jobs. I started as a dog walker, I worked as an art assistant, I worked some jobs as a creative producer at arts and cultural exchange, again, building on the connections when I first started out as a participant and more recently a - when I mentioned chain mail before, that event with the street label, a lot of thunderstorm projects gave me skills that I didn't see as professional development or like CV worthy but I talk about a lot of work that I develop in my art practice and the projects I develop. There are a lot of applicable skills you can apply to all different work. As an artist you are wearing a lot of different hats all the

time, whether that is producing, making, thinking, communicate, administrative skill, tax skill, there are so many hats you wear that it's important to not underpay all the skills that you do have and I'm just saying that to you the progression of the different types of work I have done in addition to my art practice and in terms of - there have been times when I have worked a full-time job, a part-time job and an art practice and now I have reached a point where I am working a part-time practice and I have a part-time art practice, the first time ever where I have had this much time to dedicate to an art practice which is really exciting but it's taken a lot of dedicated after hours and weekend work to get to this point. It's going to be different for every single person. I really want to reiterate that I understand everyone's circumstances are very different. There definitely can't be one way of dedicating studio time. I won't give the key advice because it might not be applicable to you. I have found ways of making it work because I said to myself 'I'm never got going to be an artist. I'm just going to make it work as best I can.' I'm still figuring out it works and what it looks like but again some of these organisational skills that I have put in place have helped me not spend so much time focusing on them and instead that is been able to allow me to make more time for thinking and making. The thinking and making changes all the time. Sometimes I'm working overtime because I have it all in my head. It ebbs and flows and it's okay to know that and it has to work with being able to afford rent and put food on the table. All of these issues are valid. It's important to find a practice and a way of working that works to you. For me it will continuously change as I have different things going on or if I have kids, it's all going to change and maybe

that is part of being able to be responsive and going with the ambiguity or as Bruce Lee would put it, be water. The water's in the cup you become the cup, the water's in the bucket you become the bucket. That is my advice. Arts worker wages - I did mention system other jobs I had. The lot of artists work in the arts sector whether they are producers or program curators. It's good to know that NAVA also covers this. There is even retail manager in there. NAVA offer so much detail. It's great to know that there are guidelines for not just your artistic practice but for others. Anymore additions there or should I move on?

EMMA: Happy for you to move on. If not an exhaustive list, there are some - the best thing is to find the one that is most similar to your role if it's not on this table and then just tailor the fee according to your circumstances.

GILLIAN: I am conscious that we're close to time. Hopefully we have a few minutes to wrap up and to answer some burning questions that have been coming through the chat that maybe I have not answered. I hope I have answered a locate your questions and provided some valuable information. I feel like I have just been blabbing at you for an hour,

EMMA: I think you answered Shirley's question about the admin studio time split, how to provide a definite answer and my colleague Donna has been answering some of the questions that came through in the Q & As, thank you Donna. Michelle asked are you fully financially viable as an artist? I think you already touched on that.

GILLIAN: I have been working full-time for the last three years. With that my financial situation has changed. It wasn't viable to just have a studio practice or have a part-time job. It was having to work



full-time but now it's changed to being part-time art, part-time curator. It constantly changes. Sometimes art feels really viable, sometimes it does not. I'm just committed to finding out what can happen here. That is an exciting part of being with in an emerging part of your practice.

EMMA: Amazing. All the questions have been answered. Maybe I will throw one in that we get sent from the registration forms. Not sure if you specifically touched on this but if you do, let me know. Have you managed or navigate choosing the right opportunities for you and your practice to thrive?

GILLIAN: A great question. Throughout the way I have been talking about the different opportunities I've had, at the start I was like 100 per cent applying for any and everything because I was trying to gain the experience of both installing and developing an exhibition or an idea and being able to test what some ideas or art works may look like and then the point of mentioning some of those key art works or opportunity to show a more defined pathway or direction. It's only now even though I'm still at the end of an emerging practice, do I feel like I can - I know what my art practice is about and I know that I'm the kind of artist not sticking to one medium. That is fine. That took a long time to come to terms with. I do have a sense of the type of work I want to make or the type of residencies or places I want to travel. That has only come from trial and error. Research, conversation, listening and spending time with other artists and looking at other art forms. I love looking at food. Food inspires me. You could be into music or whatever or whatever. Let it all inspire you and that I think will be reflective in your practice and the kind of work you make.

EMMA: That is a great answer. Definitely don't be afraid to take your time before you figure out the right opportunities for you. I'm just conscious of time. Plight just leave it there for questions. I think most have been answered. If your question didn't get answered feel free to send us an email and we can send it through to Gill at the end.

GILLIAN: Super happy to help in any way I can. Feel free to email and I will respond. I have mentioned a few times that this is one emerging artist experience. I want to highlight a few other artists and peers who I have wanted to work with who I recommend you also take a look at. Eddie is a producer I have worked with at Utp. We had our first solo exhibitions at first draft gallery. We found out we were both Lebanese and have been friends ever since. Have worked with each other in many different ways and I think there were a few questions about mature age artists, how they develop work, how you develop works when you have kids, Eddie is also a phenomenal example of being a different point in your life and developing a practice so would definitely look out for Eddie's work. Sheila is also from western Sydney. Eddie is from the mountain area of western Sydney and Sheila is from south-west Sydney. Her work - more of a writer than artist but I feel inspired by her work. She is a wearer of many hats whether that is research, doing community programs, phenomenal. I feel very inspired by her work. She has many different outcomes but does a lot of writing. I would look into her work. She is amazing. Roberta Joy Rich is from 'Nam and is part of the South African diaspora. Using a lot of archival research in her work and storytelling to interrogate race, gender imperialism and deconstructing a lot of that. I met her through the Utp counterflows

project. Check out her work. Finally, not an emerging artist but a huge mentor to me has been Khaled Sabsabi. I wouldn't be here today or where I am in my practice without Khaled's guidance. I wanted to acknowledge this. It's phenomenal to think about how many practices in particular emerging practices have started developed into midcareer, been supported - arts workers, community members, everyone who has been supported by his work in practice. It want to finish here and say thank you to Khaled for all your work. That is all me and it's back to Emma and Jane but before I be quiet a huge thank you to Emma and Jane, Therese, Erin and Dean and Donna. Thank you all four help with today. It's been incredible and again thank you all for joining in. Keep making.

EMMA: Thank you Gill. We have a really good question. I don't know if you want to answer it today. I know we're overtime. If you are cool to answer it, in this time of increased suppression of decolonising narratives in creative work, how do you stay true to your ethics and division and not be erased?

GILLIAN: A great question. I feel like it's almost like a statement that we should end on instead of me talking about it. It's something that I'm still working out, particularly at a time when locally and globally it feels me with such despair and it feels difficult to think about making in a time like this. It's also - - it's an extra reason to make and it solidifies the importance of being an artist to raise awareness, to be the voice for people who don't have voices or to create perspective, to create alternative histories, to reauthor those stories or create these alternative archives e even if they feel like right now are not hitting in the way you want them to, think about your future self, think about future communities, your future

leaders, I don't know how we think back on this period of time and be able to create work that responds to that? Is that a proper answer? I feel like they are the feelings that come out when I think about why it's important to make even if it feels uncomfortable and it feels difficult to make work right now. That is what I'm telling myself. I also just like being with community is more important than ever. Keep making, keep talking to community and keep making for your future self and those future communities, never be afraid. I don't know. That is where I'm going to leave it I hope that is helpful

EMMA: Thank you Gill. Use your art to fight which is a quote from someone.

GILLIAN: I love that. Thank you.

EMMA: Sorry that we're overtime five minutes but we'll quickly wrap up with a few of NAVA's contact details. I hope that through this session you can see how artists like Gill use the code to help support parts of their practice. It definitely comes in handy the further you progress along your journey. Please check out the code when you can. If you are interested in joining NAVA membership the information is available on our website. We have different membership tiers at different costs. We have our contact details on the next slide as well. You can call us at certain hours of the day. We have a core time so any help that you need we're leery to answer and you can also reach us by email. Utp's contact details Jane.

JANE: We have some information coming about the year ahead and what's happening so that is been announced now but keep in touch to hear more coming from us.

EMMA: A QR code to our survey. Donna has pasted the link in the chat. Can you please fill out the survey so we can run these sessions in

the future and let us know if there is anything you want us to improve or future topics you want us to explore. Thank you to Gill for such a generous session. It was amazing. So many things that she and I will be learning from this as well. Stay tuned for our next Area Coded session in April, 24 April with a mid-career artist. We'll just continuing on building on Gill and Grace's sessions.

GILLIAN: Thank you for joining everyone. Have a good afternoon.

EMMA: Bye everyone.